



ДЖАЗ ДЛЯ ДЕТЕЙ

ДЛЯ ФОРТЕПИАНО

СРЕДНИЕ И СТАРШИЕ КЛАССЫ
ДЕТСКИХ МУЗЫКАЛЬНЫХ ШКОЛ

Выпуск 5-й

Учебно-методическое пособие

Составитель С.А. Барсукова

Ростов-на-Дону
«Феникс»
2003

Джаз для детей. Для фортепиано. Средние и старшие классы детских музыкальных школ. Вып. 5. Учебно-методическое пособие.

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Джаз – ощущение жизни, дающее каждому возможность преобразовать свои мысли в звуки благодаря импровизационной природе этого удивительного явления. Юным музыкантам представляется возможность изучить лучшие образцы джаза.

Пьесы и ансамбли, которые вошли в данный сборник, печатаются впервые. Учитывая возрастающий интерес к джазовой музыке в ДМШ и недостаток учебного материала, преподаватели ДМШ и композиторы создают новый учебный материал. Все представленные произведения разнообразны по содержанию, доступны для учащихся по техническим задачам и фактуре. Часть произведений можно использовать как концертный репертуар.

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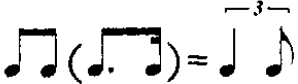
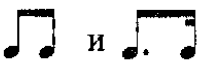

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Методическое предисловие

Джаз – это вид полумимпровизационного музыкального искусства, явившийся результатом трехсотлетнего синтеза на американской земле элементов западноафриканской и европейской музыкальных культур. В основу джаза положены европейская гармония, западноафриканский ритм и евроафриканская мелодика.

Характерным элементом исполнительской техники джаза является swing (свинг), в переводе с английского – качание, балансирование.

Состояние это достигается триольностью, т. е. . В результате несомещения акцентов мелодической и ритмической линий создается эффект «балансирования». Запись  предполагает исполнение , за исключением латино-африканских стилей – босса-нова, мозамбик, самба и др. С увеличением темпа триольность сужается почти до равных восьмых.

Для джазовой музыки характерен синкопированный ритм (перенос акцента с сильной доли на слабую). Смещение акцентов с 1 и 3-й долей такта на 2 и 4-ю носит название off-beat (офф-бит) – не в долю. Техника офф-бит пришла из африканской музыки. Для более полного ощущения офф-бит рекомендуется стучать ногой на 2 и 4-ю доли такта – этот прием способствует развитию координации и дает импульс движению музыкальной речи вперед.

Большое влияние на формирование и развитие джаза оказали work songs (вок сонз) – трудовые песни, которые исполнялись африканскими рабами во время работы. Исполнялись песни либо сольно, либо коллективно, в вопросно-ответной форме (перекличке). Содержание песен бралось непосредственно из окружающей жизни. В дальнейшем это пение стало материалом для блюзовой лирики.

Блюз. Первоначально это сольное вокальное проявление афроамериканского фольклора, которое в процессе развития приобрело относительно устойчивую музыкальную форму, оказавшую решающее влияние как на джаз, так и на современные вокальные течения. Наиболее типичная форма блюза – 12-тактовый период. Первые четыре такта построены на тонической гармонии, следующие 4 такта – на S и T, последние – на D и T. Темп блюза произвольный, размер – 4/4. Характерной особенностью этого стиля являются так называемые блюзовые ноты – это пониженные III, V и VII ступени в натуральном мажорном звукоряде.

Спиричуэлс. Духовные песни американских негров, возникшие в первой четверти XIX века на юге Америки вследствие обращения негров в христианство. Тематику спиричуэлс составляли библейские сюжеты, которые приспособлялись к конкретным условиям повседневной жизни и быта негров и подвергались фольклорной обработке: коллективная импровизация, характерная ритмика с ярко выраженной полиритмией, глиссандовые звучания, особая эмоциональность.

Пение спиричуэлс сопровождалось танцевальными движениями. Спиричуэлс имеют вопросно-ответную форму, выраженную в диалоге проповедника с прихожанами. Многие из спиричуэлс используются джазовыми музыкантами в качестве тем для импровизаций.

Рэгтайм (рваное время). Фортепианный стиль, развивавшийся негритянскими пианистами в конце XIX века на Среднем Западе Америки. Это неимпровизационный стиль. Мелодические, тональные и структурные качества – европейского происхождения. Тематический материал рэгтаймов основан на маршах и европейских танцевальных мелодиях: вальсе, кадрили, мазурке, менуэте, польке. Техника рэгтайма основывается на стаккатных звучаниях, аккордовых «кляксах», на жестких ритмических акцентах, а также изобилует разнообразными полифоническими эффектами.

Буги-вуги. Своеобразная форма исполнения фортепианного блюза, образовавшаяся как имитация гитарного аккомпанемента блюза. В отличие от рэгтайма буги-вуги – импровизационная форма, для которой типичны остинатные басовые фигуры в нижнем регистре, обычно в ритме восьмых в свинге. Линия баса меняется в зависимости от гармонических функций, ей противопоставляется контрастная оживленная мелодия в верхнем регистре в виде непрерывных ритмически острых вариаций на определенную тему 12-тактового блюза.

Босса-нова. Стиль современного джаза, развивавшийся в начале 60-х годов. Ему свойственно использование элементов бразильской народной музыки. Исполняется преимущественно небольшими ансамблями, в состав которых входит группа ударных, контрабас, гитара и солирующий духовой инструмент.

BABY LOVE JAZZ

Л. МАРЧЕНКО

Не спеша

The image displays a piano score for the piece "Baby Love Jazz" by Л. Марченко. The title "Не спеша" (Without haste) is written above the first system. The music is in 4/4 time and the key of D major (two sharps). The score is organized into five systems, each consisting of a grand staff (treble and bass clefs). The first system begins with a piano (*mp*) dynamic marking. The second system continues the melodic and harmonic development. The third system introduces a mezzo-forte (*mf*) dynamic. The fourth system returns to the piano (*mp*) dynamic. The fifth system concludes with a mezzo-forte (*mf*) dynamic. The notation includes various musical symbols such as notes, rests, accidentals, and slurs, indicating a smooth and flowing performance style.

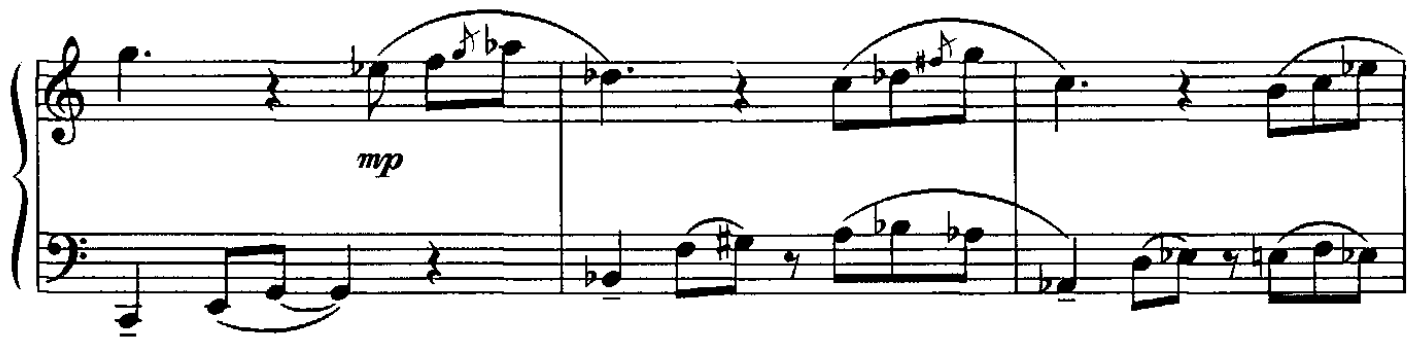
Three systems of piano music in G major, 4/4 time. The first system shows a melody in the right hand and a bass line in the left hand. The second system begins with a forte (*f*) dynamic. The third system ends with a trill (*tr*) in the right hand.

ЗАБАВНЫЙ ЩЕНОК

Л. МАРЧЕНКО

Оживленно

Two systems of piano music in 4/4 time. The first system is marked *tr* and the second system is marked *mf* and *tr*. Both systems feature a melody in the right hand and a bass line in the left hand.

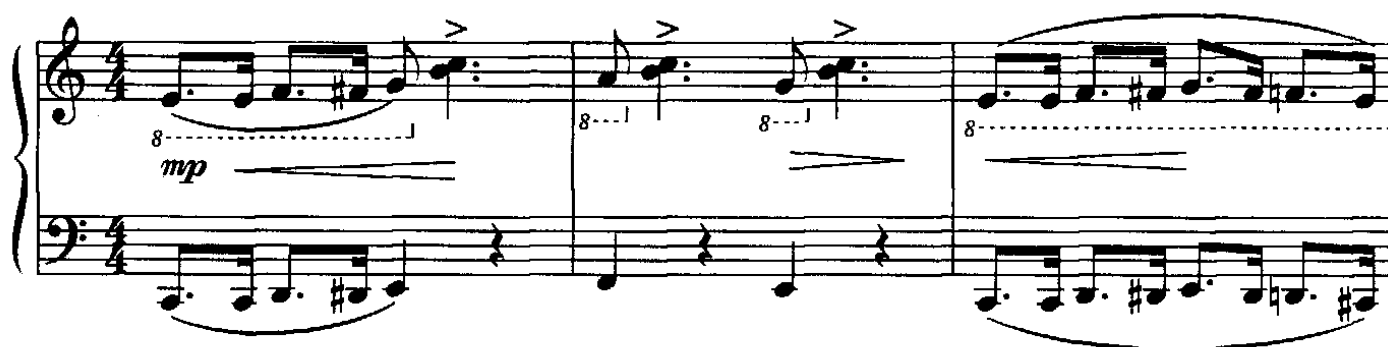




СЛОН В ПОСУДНОЙ ЛАВКЕ

Л. МАРЧЕНКО

Не спеша



First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures, a triplet in the third measure, and a triplet in the fourth measure. The bass clef staff contains a simple accompaniment. Dynamics include *l.p.* (pianissimo) and *np.p.* (non più piano).

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff has a simple accompaniment. Dynamics include *l.p.* (pianissimo) and *np.p.* (non più piano).

Third system of musical notation. The treble clef staff contains a melodic line with a slur and a triplet. The bass clef staff has a simple accompaniment. Dynamics include *cresc.* (crescendo), *l.p.* (pianissimo), *np.p.* (non più piano), *f* (forte), and *sf* (sforzando).

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a triplet. The bass clef staff has a simple accompaniment. Dynamics include *sf* (sforzando), *l.p.* (pianissimo), and *np.p.* (non più piano).

Fifth system of musical notation. The treble clef staff contains a melodic line with a slur and a triplet. The bass clef staff has a simple accompaniment. Dynamics include *mf(f)* (mezzo-forte).

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *sf*, *f*, *mf*, *ff*, *l.p.*, and *np.p.*. Performance instructions include *allarg.* and *sf*. Articulation is marked with accents (>) and slurs. A triplet of eighth notes is marked with a '3' and a bracket. A first ending is marked with '1.' and a second ending with '2.'. A repeat sign is present at the end of the first system. The notation is written in a style typical of 20th-century piano music.

System 1: Treble clef has a triplet of eighth notes marked with a '3' and a bracket. Dynamics include *sf*. Bass clef has a triplet of eighth notes marked with a '3' and a bracket.

System 2: Treble clef has a triplet of eighth notes marked with a '3' and a bracket. Dynamics include *f (mf)*. Bass clef has a triplet of eighth notes marked with a '3' and a bracket.

System 3: Treble clef has a triplet of eighth notes marked with a '3' and a bracket. Dynamics include *sf*. Bass clef has a triplet of eighth notes marked with a '3' and a bracket.

System 4: Treble clef has a triplet of eighth notes marked with a '3' and a bracket. Dynamics include *mf*. Bass clef has a triplet of eighth notes marked with a '3' and a bracket.

System 5: Treble clef has a triplet of eighth notes marked with a '3' and a bracket. Dynamics include *ff*, *sf*, *l.p.*, and *np.p.*. Bass clef has a triplet of eighth notes marked with a '3' and a bracket.

ff sf fff

ЛУЧ СОЛНЦА СКВОЗЬ ЗОЛОТО ЛИСТВЫ

Л. МАРЧЕНКО

Не спеша

mp legato simile

mf

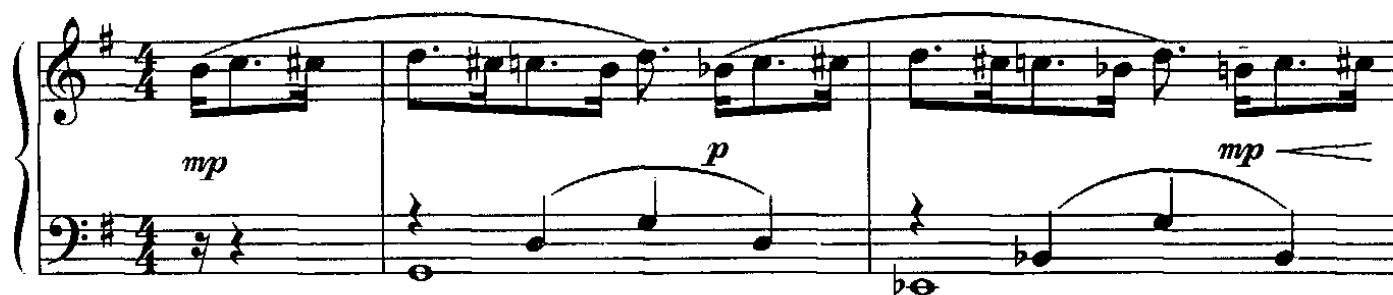
mp



ОХОТА НА МОЛЬ (Играй и хлопай в ладоши)

Л. МАРЧЕНКО

Умеренно скоро



*) x — хлопок в ладоши.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass clef staff contains a bass line with eighth notes and rests. Dynamics include *mf* and *mp*. There are crescendo and decrescendo hairpins.

Second system of musical notation. The treble clef staff continues the melodic line with various intervals and accidentals. The bass clef staff has a bass line with eighth notes. Dynamics include *p* and *mp*. There are crescendo and decrescendo hairpins.

Third system of musical notation. The treble clef staff features a complex melodic line with many beamed sixteenth notes. The bass clef staff has a bass line with eighth notes. Dynamics include *mf*. There are crescendo and decrescendo hairpins.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and rests. The bass clef staff has a bass line with eighth notes and rests. Dynamics include *f* and *mp*. There are crescendo and decrescendo hairpins.

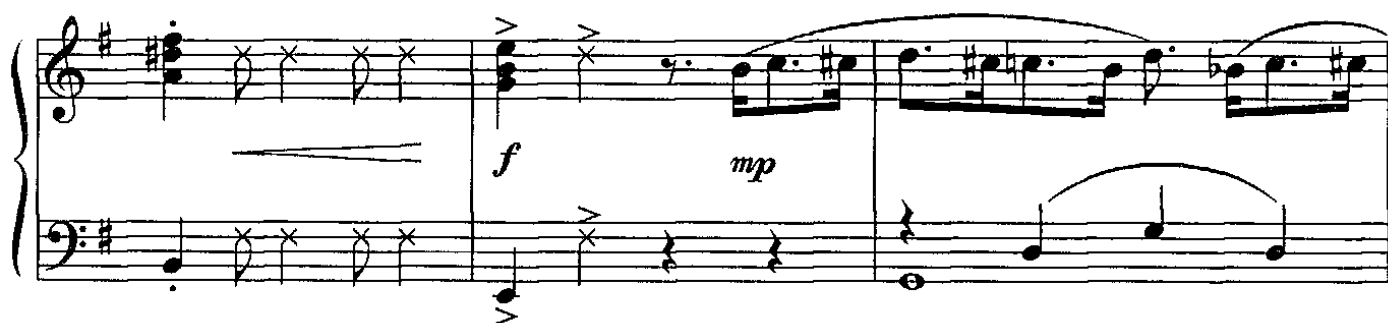
Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and rests. The bass clef staff has a bass line with eighth notes and rests. Dynamics include *mf*. There are crescendo and decrescendo hairpins.



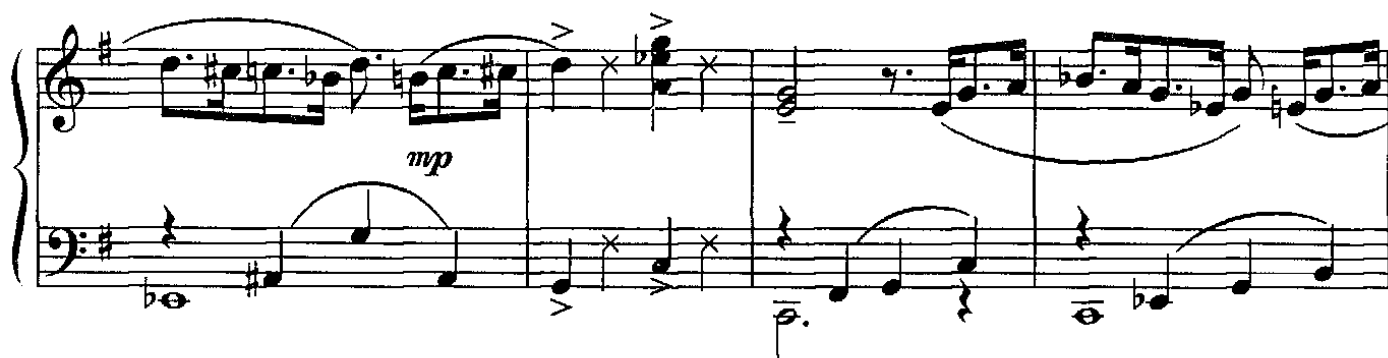
First system of musical notation. The treble staff begins with a sharp key signature and contains a series of chords and single notes, some marked with an accent (>). The bass staff contains a series of eighth notes, some marked with an 'x'. A dynamic marking of *sf* (sforzando) is placed above the treble staff, followed by *mp* (mezzo-piano).




Second system of musical notation. The treble staff continues with chords and single notes. The bass staff continues with eighth notes, some marked with an 'x'. A dynamic marking of *mf* (mezzo-forte) is placed above the treble staff.



Third system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff continues with eighth notes, some marked with an 'x'. Dynamic markings of *f* (forte) and *mp* (mezzo-piano) are present.



Fourth system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff continues with eighth notes, some marked with an 'x'. A dynamic marking of *mp* (mezzo-piano) is present.



Fifth system of musical notation. The treble staff features a melodic line with eighth notes and a slur. The bass staff continues with eighth notes, some marked with an 'x'. Dynamic markings of *mf* (mezzo-forte) and *mp* (mezzo-piano) are present.

p *mp* *mf* *удар по крышке рояля* *sf*

ДАВАЙ ЧУТЬ-ЧУТЬ ПОМЕЧТАЕМ

Не спеша

Л. МАРЧЕНКО

mp *mf* *mp*



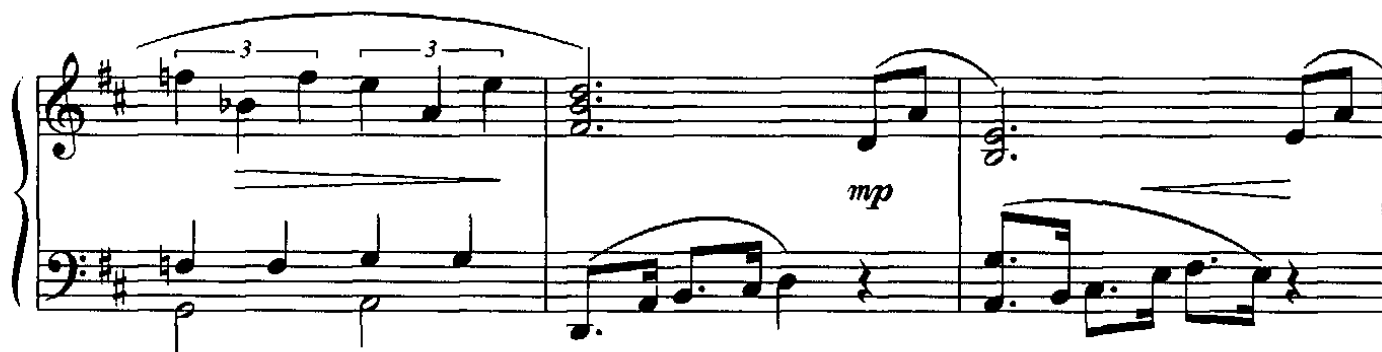
First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains three measures. The first measure has a treble staff with a half note F#4 and a bass staff with a half note C3. The second measure has a treble staff with a half note G#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note A5 and a bass staff with a half note E3. A dynamic marking *mp* is present in the third measure.



Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains three measures. The first measure has a treble staff with a half note F#4 and a bass staff with a half note C3. The second measure has a treble staff with a half note G#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note A5 and a bass staff with a half note E3. A dynamic marking *mf* is present in the third measure.



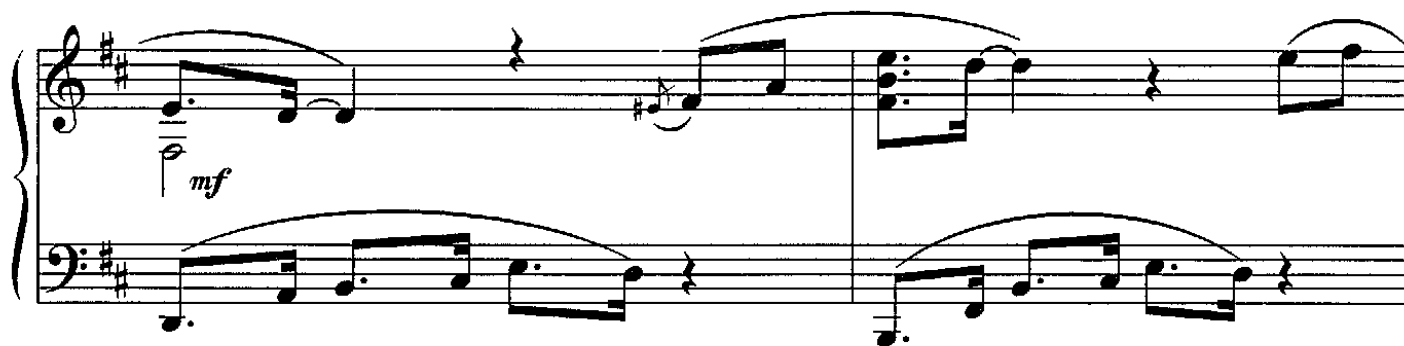
Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains three measures. The first measure has a treble staff with a half note F#4 and a bass staff with a half note C3. The second measure has a treble staff with a half note G#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note A5 and a bass staff with a half note E3.



Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains three measures. The first measure has a treble staff with a half note F#4 and a bass staff with a half note C3. The second measure has a treble staff with a half note G#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note A5 and a bass staff with a half note E3. A dynamic marking *mp* is present in the second measure.



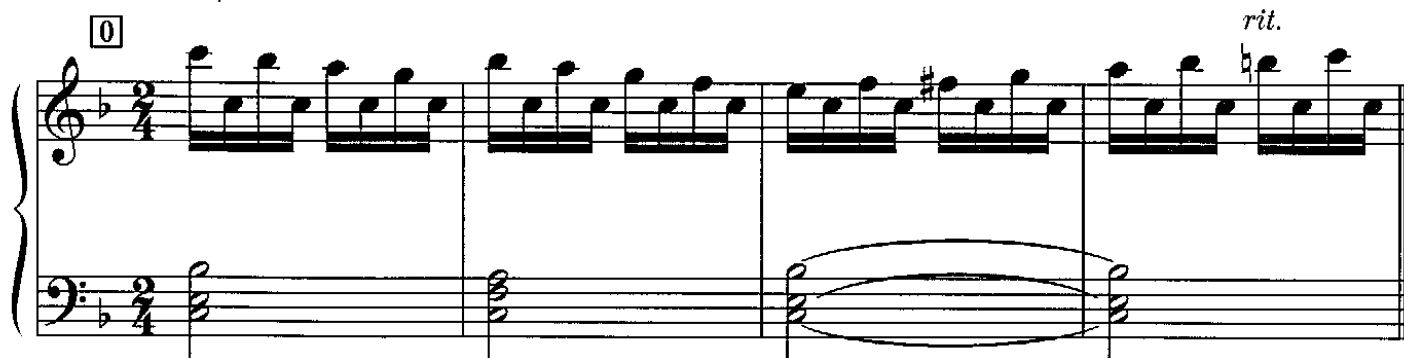
Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system contains three measures. The first measure has a treble staff with a half note F#4 and a bass staff with a half note C3. The second measure has a treble staff with a half note G#4 and a bass staff with a half note D3. The third measure has a treble staff with a half note A5 and a bass staff with a half note E3. A dynamic marking *cresc.* is present in the second measure.



СЕКСТЫ И СЕПТИМЫ

В. КАЛИНИЧЕНКО

Изящно



First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a supporting bass line. The system concludes with a double bar line and two endings: '1.' and '2.'.

Second system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Third system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

Fifth system of musical notation, continuing the piece. It features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

4 Призывно

19



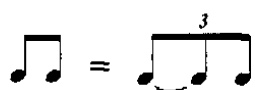
5 Изящно

rit.





ПРОХЛАДНЫМ ВЕЧЕРОМ



В. КАЛИНИЧЕНКО

Непринужденно



1. 2.

The first system of musical notation consists of four measures. The first three measures are grouped under a first ending bracket labeled '1.', and the fourth measure is under a second ending bracket labeled '2.'. The key signature has two flats (B-flat and E-flat). The melody in the right hand features eighth-note patterns and rests. The bass line provides harmonic support with chords and single notes.

2.

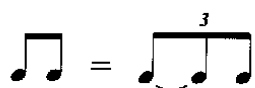
The second system of musical notation consists of four measures. The first measure is marked with a boxed '2'. The melody in the right hand includes triplet eighth notes and sixteenth-note runs. The bass line continues with chords and single notes.

The third system of musical notation consists of four measures. The melody in the right hand features triplet eighth notes and sixteenth-note runs. The bass line continues with chords and single notes.

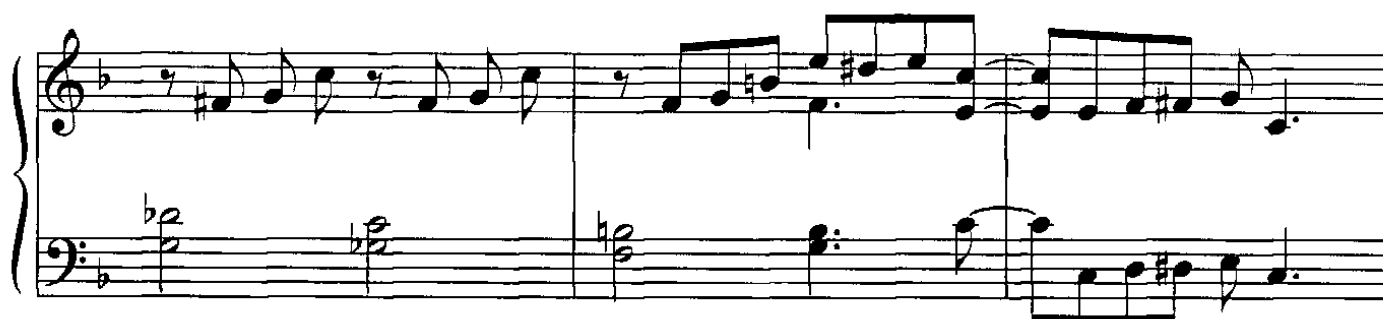
The fourth system of musical notation consists of four measures. The melody in the right hand features triplet eighth notes and sixteenth-note runs. The bass line continues with chords and single notes. The system concludes with a final triplet eighth note in the right hand and a triplet eighth note in the bass line.

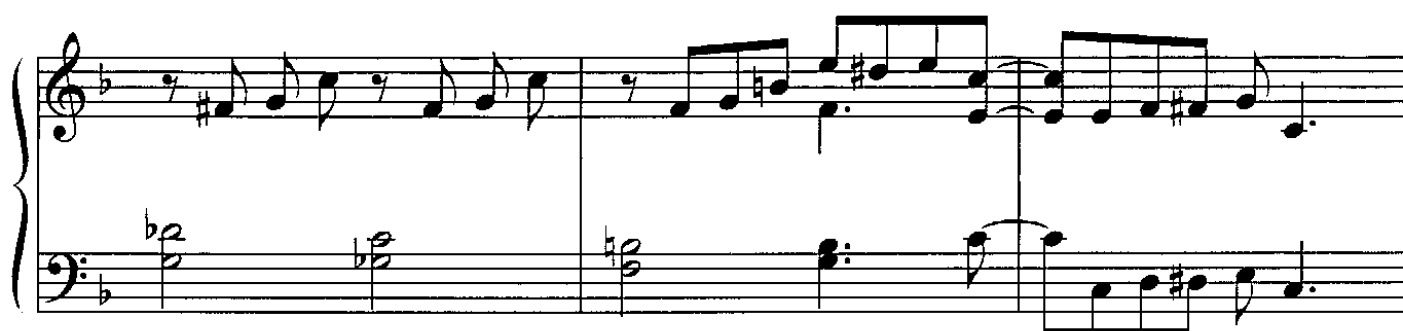
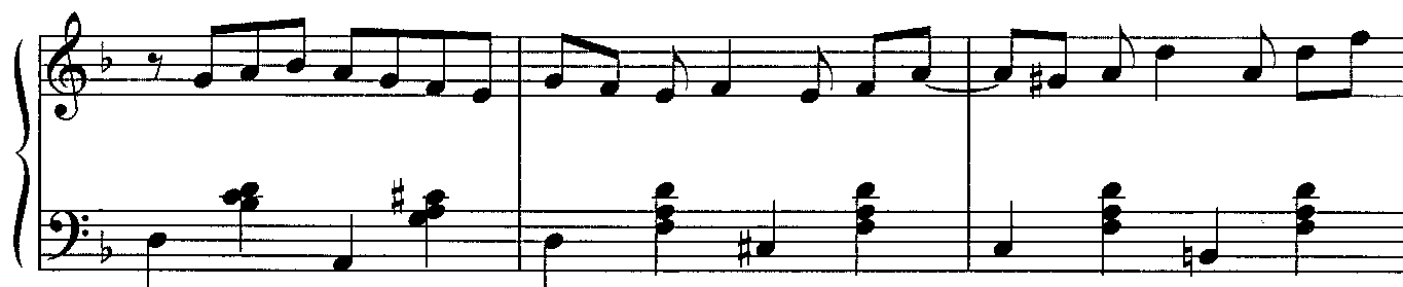
ЗАБЛУДИВШИЙСЯ ПУДЕЛЬ

В. КАЛИНИЧЕНКО



[0] Шутливо



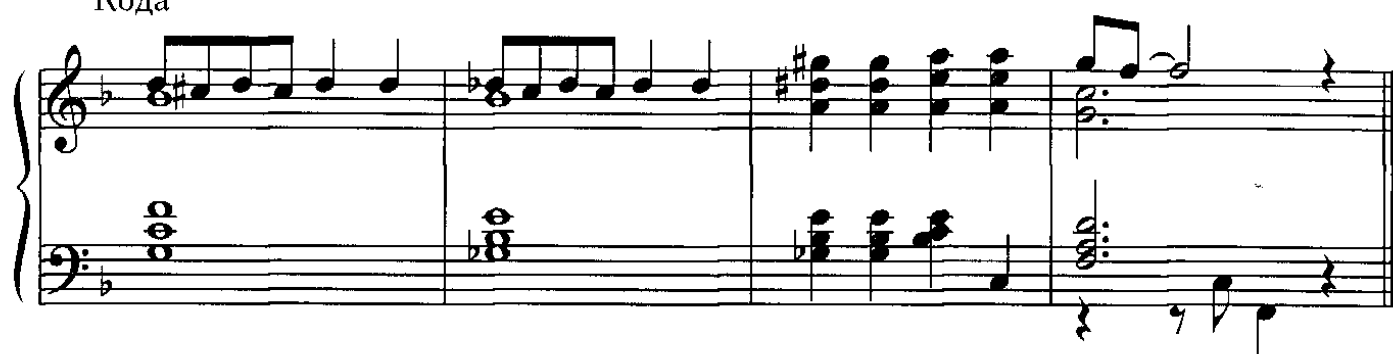


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Кода



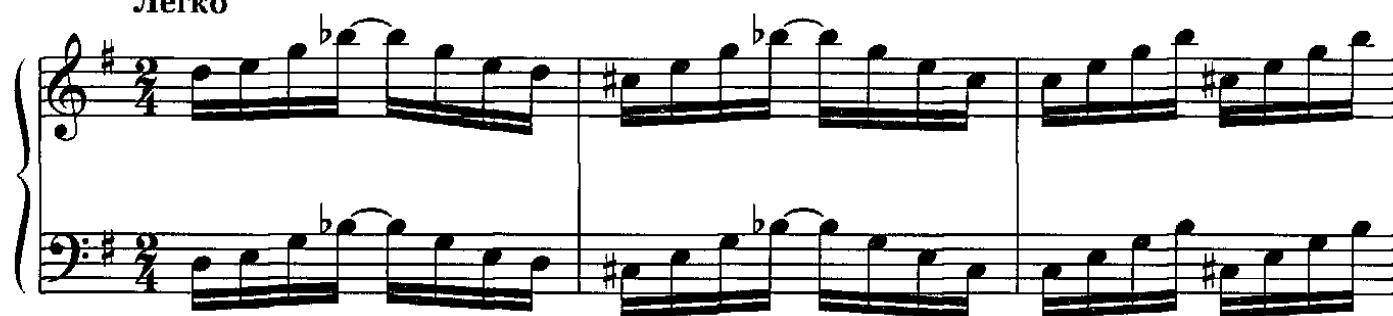
СЕПТАККОРДЫ И ИХ ОБРАЩЕНИЯ

Рэгтайм

В. КАЛИНИЧЕНКО

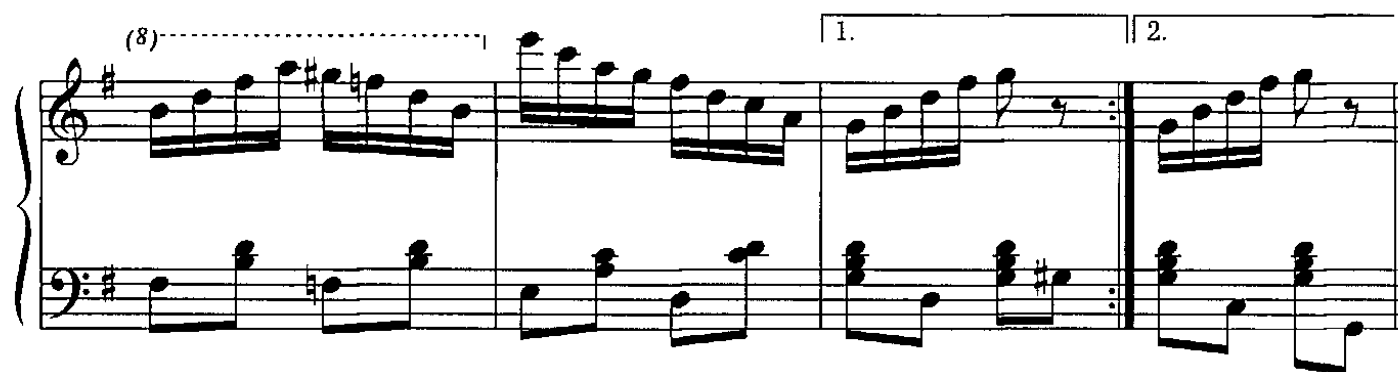
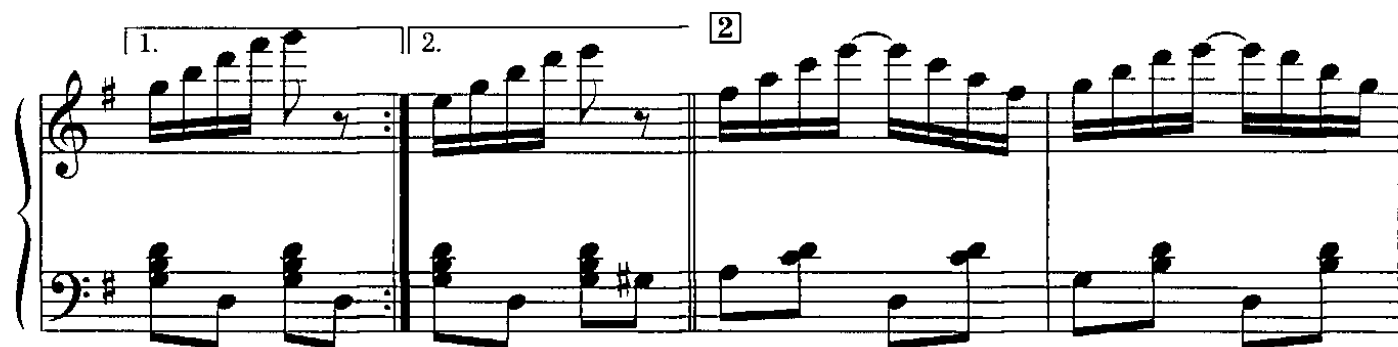
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Легко



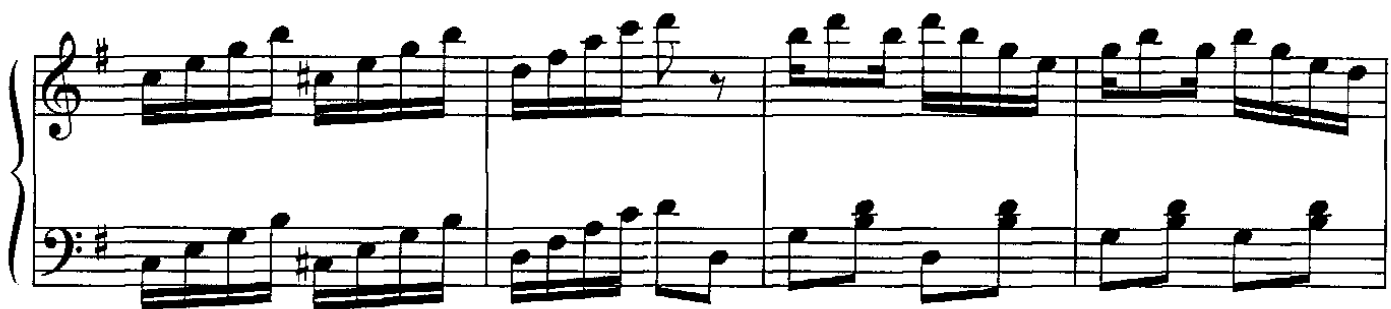
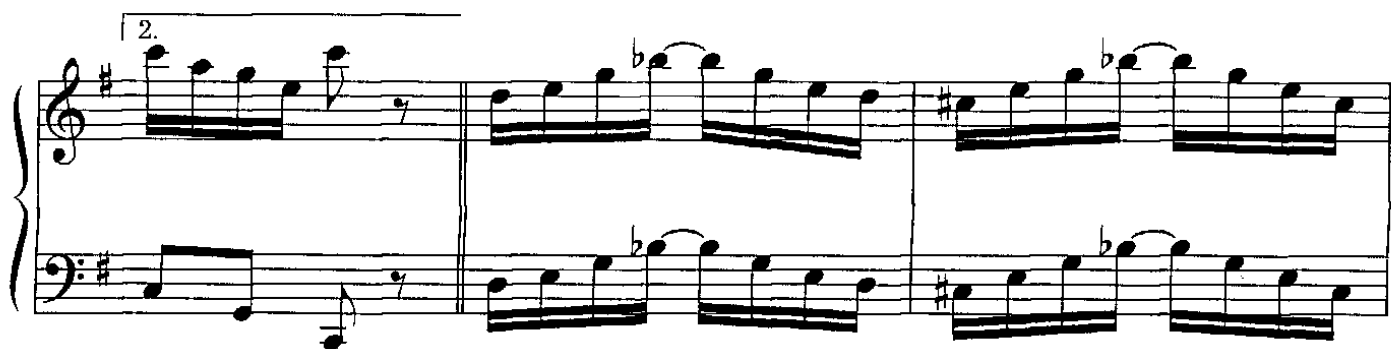
1





3 Полётно





ПРИТАНЦОВЫВАЯ

В. ЖУРАВИЦКИЙ


Весело, радостно




a tempo



First system of musical notation. The treble clef staff begins with a whole rest, followed by a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass clef staff begins with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The dynamic *p* is marked in the treble staff, and *mf* is marked in the bass staff.



Second system of musical notation. The treble clef staff begins with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass clef staff begins with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The dynamic *p* is marked in the treble staff, and *mf* is marked in the bass staff.



Third system of musical notation. The treble clef staff begins with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass clef staff begins with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The dynamic *p* is marked in the treble staff, and *mf* is marked in the bass staff.



Fourth system of musical notation. The treble clef staff begins with a half note G4, a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The bass clef staff begins with a half note C3, a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3. The dynamic *p* is marked in the treble staff, and *mf* is marked in the bass staff.

ЭЛЕГИЯ

В. ЖУРАВИЦКИЙ

Мягко, тихо, нежно

p rubato *accel.*

rit. *a tempo* *p*

rit. *a tempo* 3 2 5 1 5 1 3

3 3

rit. a tempo

mf *p*

3 3

piu animato

sub. f

accel.

2/4

Tempo I

ff *p*



МИЛАЯ ШУТКА

В. ЖУРАВИЦКИЙ

Шутливо, игриво



First system of musical notation for piano. The treble clef staff contains a melodic line with eighth and quarter notes, including fingerings 1, 2, 2, 1, 1, and 4. The bass clef staff provides harmonic support with chords and single notes. Dynamics include *mf*, *f*, and *p*. A fermata is placed over the final note of the treble staff.

Second system of musical notation for piano. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff continues with a rhythmic accompaniment. The dynamic *p* is indicated at the beginning of the system.

Third system of musical notation for piano. The treble clef staff has a melodic line with eighth and quarter notes. The bass clef staff provides a steady accompaniment. The system concludes with a fermata over the final note of the treble staff.

Fourth system of musical notation for piano. The treble clef staff contains a melodic line with eighth and quarter notes. The bass clef staff has a rhythmic accompaniment. Dynamics *f* and *p* are used throughout the system.

Fifth system of musical notation for piano. The treble clef staff features a melodic line with eighth and quarter notes. The bass clef staff provides a rhythmic accompaniment. Dynamics *f*, *mf*, and *mp* are indicated. The system ends with a fermata over the final note of the treble staff.

First system of a musical score. The treble staff contains a melody with eighth and quarter notes, and the bass staff provides a harmonic accompaniment. A piano (*p*) dynamic marking is present in the second measure of the bass staff. The system concludes with a 3/4 time signature change.

Second system of the musical score. The treble staff features a melodic line with a crescendo (*cresc.*) and a forte (*f*) dynamic marking. The bass staff continues the accompaniment. The system ends with a 3/4 time signature change.

Third system of the musical score. The treble staff has a melodic line, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is indicated in the first measure of the bass staff. The system concludes with a 3/4 time signature change.

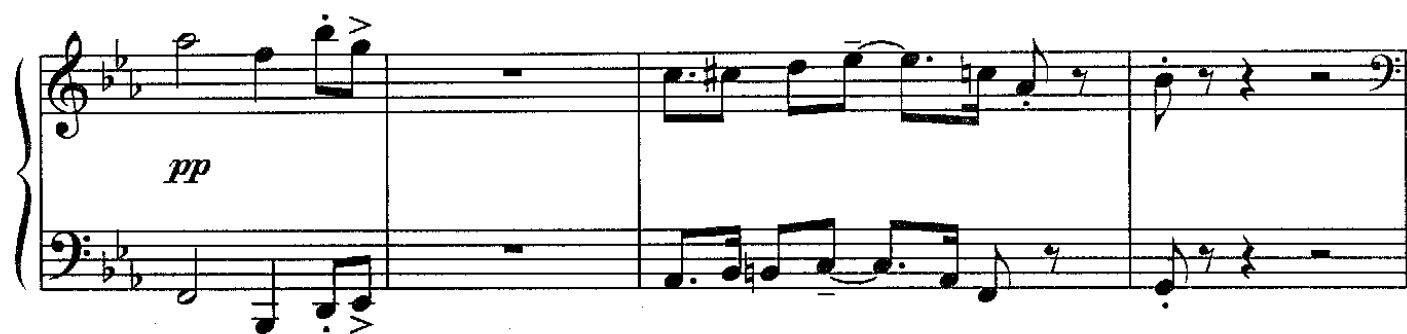
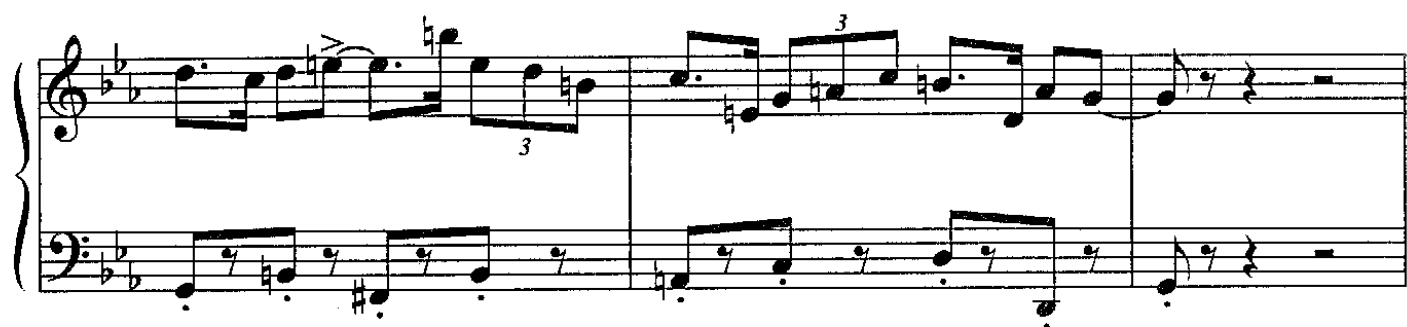
Fourth system of the musical score. The treble staff contains a melodic line with a mezzo-piano (*mp*) dynamic and a crescendo (*cresc.*). The bass staff includes a forte (*f*) dynamic marking. The system concludes with a 3/4 time signature change.

ДИКСИ

В. ЖУРАВИЦКИЙ

Изящно, грациозно





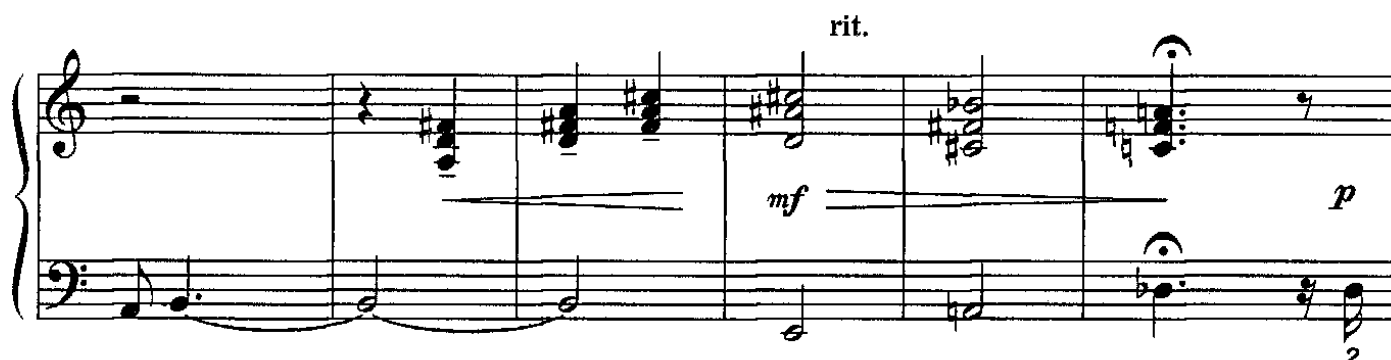


ТОЛЬКО СО МНОЙ

В. ЖУРАВИЦКИЙ

Спокойно, безмятежно

a tempo



Подвижно

First system of the musical score. The treble clef staff contains whole rests. The bass clef staff begins with a piano introduction marked *poco a poco cresce.* and *senz. pedale*. The notes are: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, 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G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F366, G366, A366, B366, C367, D367, E367, F367, G367, A367, B367, C368, D368, E368, F368, G368, A368, B368, C369, D369, E369, F369, G369, A369, B369, C370, D370, E370, F370, G370, A370, B370, C371, D371, E371, F371, G371, A371, B371, C372, D372, E372, F372, G372,

ДОБРЫЙ ПРИЯТЕЛЬ СВИНГ

В. ЖУРАВИЦКИЙ

Шутливо, игрово

Музыка, игра

mf

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a melody in the treble clef and a bass line in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final triplet of eighth notes. The bass line provides a simple accompaniment with chords and single notes. The score is divided into two systems, each containing five measures. The first system ends with a repeat sign, and the second system ends with a final double bar line. The title "The Rose Tree" is written in a decorative font at the top right of the page.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 2/4 time. The score is written for piano with a grand staff (treble and bass clefs). The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score includes fingerings (1-5) and articulations (accents, slurs) for both hands. The melody consists of a series of eighth and sixteenth notes, while the accompaniment provides a steady rhythmic foundation with eighth and sixteenth notes.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The melody is primarily in the treble clef, with some notes in the bass clef. The accompaniment is in the bass clef. The score includes fingerings (1-5) and a 'V' marking above a note in the second measure of the bass line. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the first measure, followed by a more complex rhythmic pattern in the second measure, and then a series of eighth notes in the third measure. The score ends with a final chord in the treble clef.

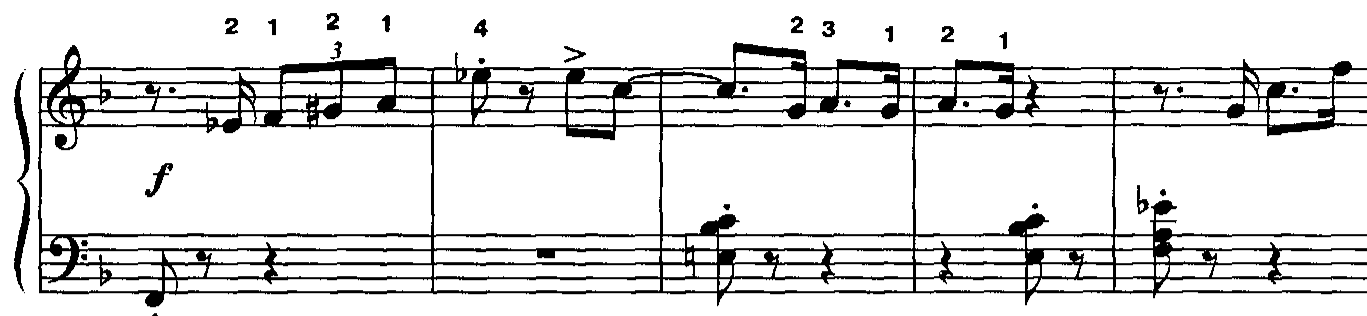
First system of a musical score in G-flat major (three flats). The treble and bass staves are shown. The treble staff contains chords and single notes, while the bass staff has a more active line. A dynamic marking of *mp* (mezzo-piano) is placed above the treble staff in the second measure.

Second system of the musical score. The treble staff features a melodic line with a slur over the first two measures and various fingerings (5, 1, 3, 2, 4, 1, 3, 4) indicated above the notes. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *p* (piano) is placed above the treble staff in the first measure.

Third system of the musical score. The treble staff has a melodic line with fingerings (3, 4, 3, 1, 4, 1, 4, 1, 3, 1) indicated above the notes. The bass staff continues with a rhythmic accompaniment.

Fourth system of the musical score. The treble staff has a melodic line with fingerings (5, 4, 1, 3, 2, 2, 4, 3, 1, 2, 5, 2, 5, 3) indicated above the notes. The bass staff continues with a rhythmic accompaniment. A dynamic marking of *p cresc.* (piano crescendo) is placed above the treble staff in the third measure.

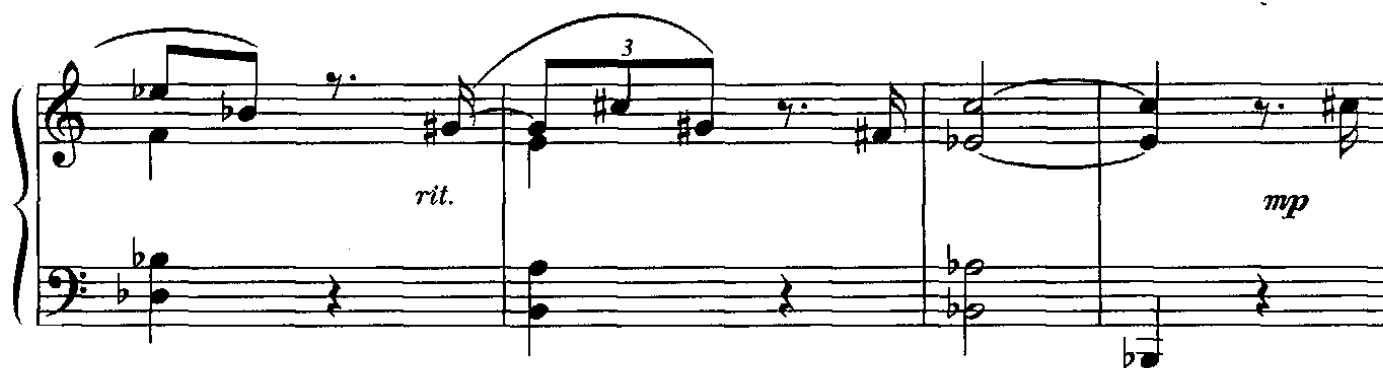
Fifth system of the musical score. The treble staff has a melodic line with a slur over the last two measures. The bass staff continues with a rhythmic accompaniment.



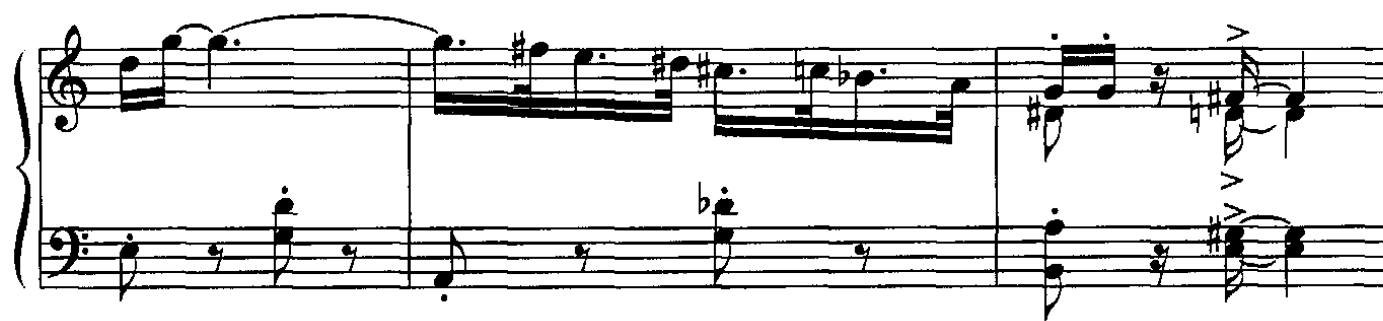
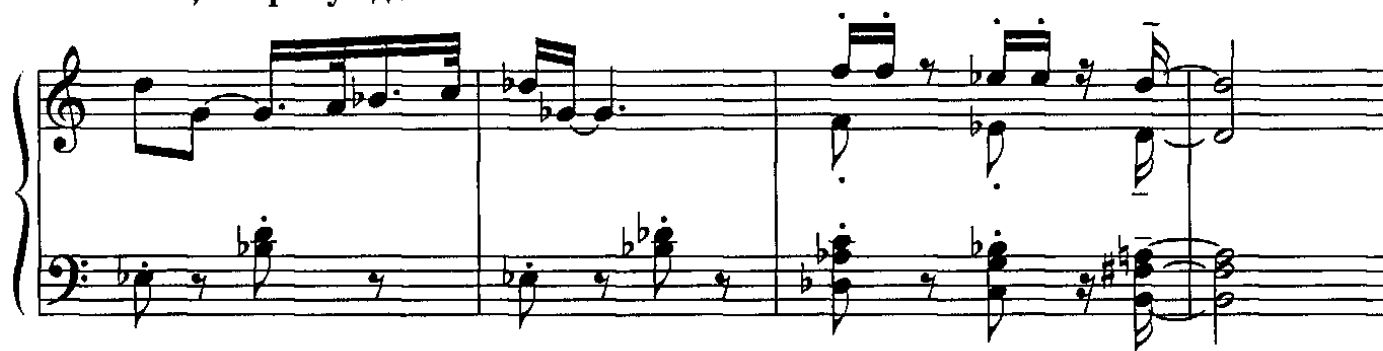
МЕДЛЕННО КРУЖАСЬ

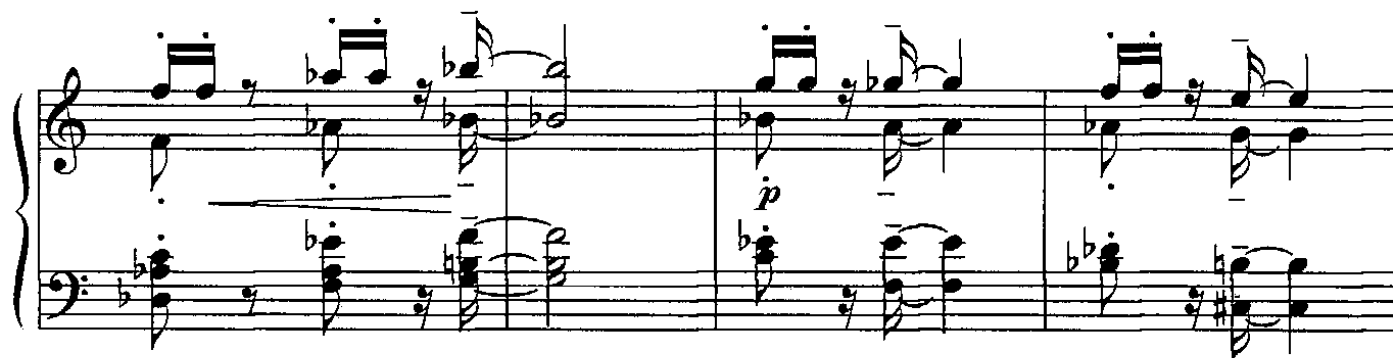
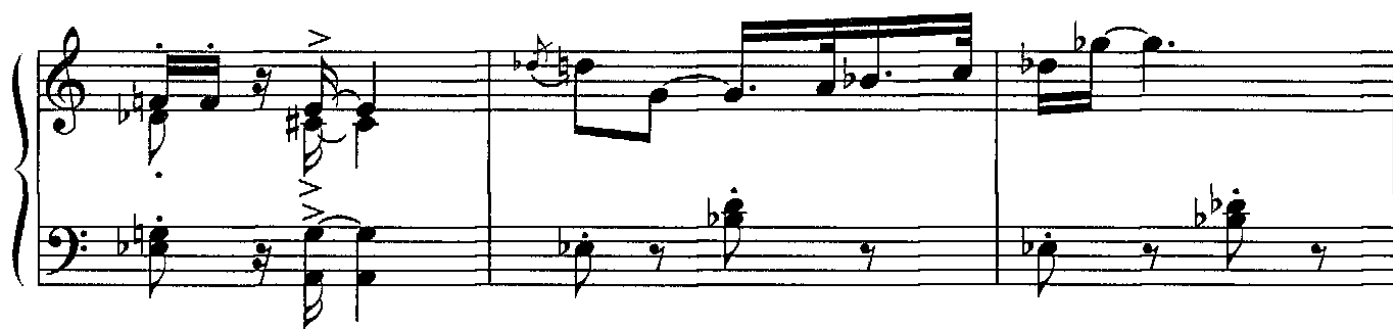
В. ЖУРАВИЦКИЙ

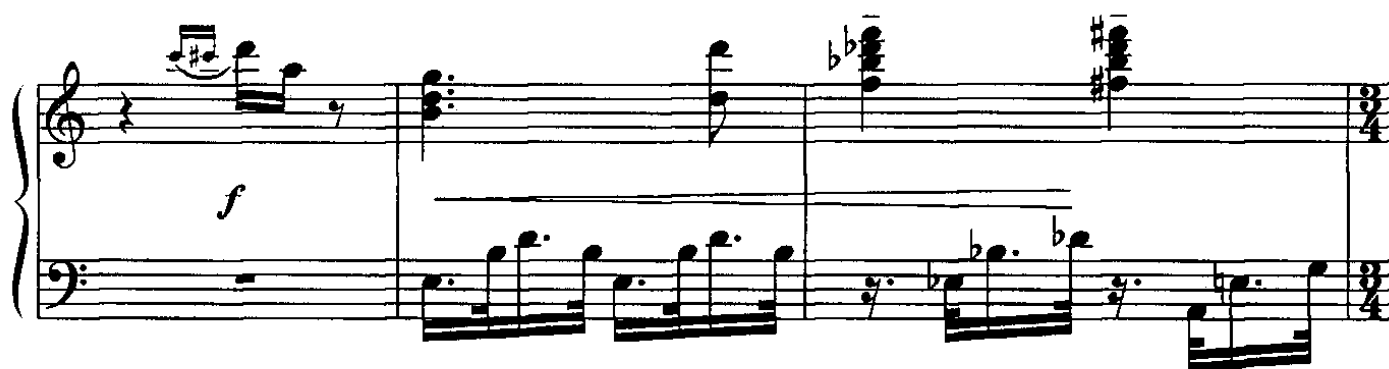
Грустно, печально



Легко, непринужденно



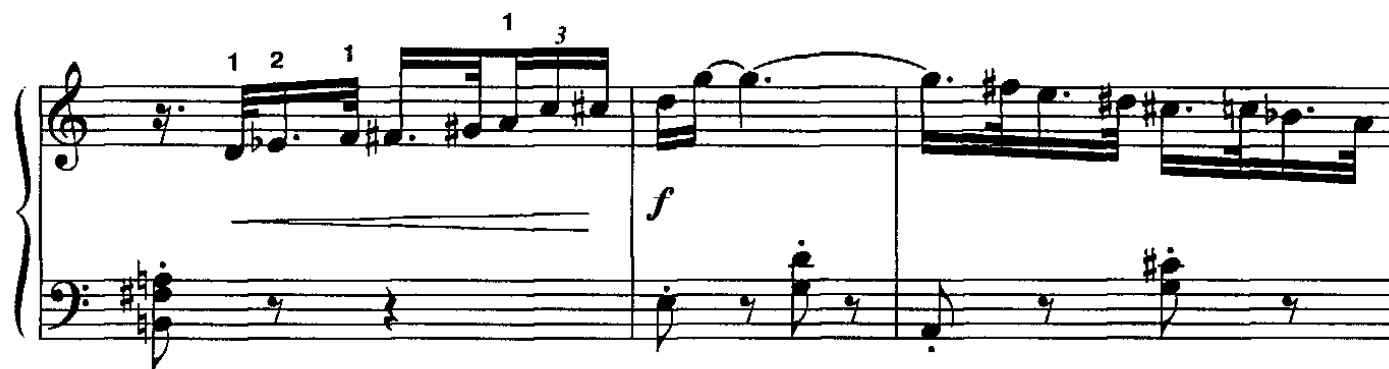




rit. e dim.



a tempo



First system of a piano score. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and single notes. Dynamics include *dim.* (diminuendo) and *p* (piano).

Second system of the piano score. The right hand continues the melodic development with slurs and fingerings (2 1 5 2 1). The left hand has a more active role with chords and moving lines. Dynamics include *cresc.* (crescendo) and *f* (forte).

Third system of the piano score, marked **Tempo I**. The right hand has a more active melodic line with slurs. The left hand is primarily harmonic. Dynamics include *mf* (mezzo-forte) and *p* (piano).

Fourth system of the piano score. The right hand features a melodic line with a triplet of eighth notes. The left hand has a steady harmonic accompaniment. Dynamics include *f* (forte) and *pp* (pianissimo).

Fifth system of the piano score, concluding with the instruction *rit. e smorz.* (ritardando e smorzando). The right hand has a melodic line with a triplet. The left hand has a steady harmonic accompaniment. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

СПЛОШНЫЕ НЕПРИЯТНОСТИ

В. ЖУРАВИЦКИЙ

Быстро, ловко

The score is written for piano in 2/4 time, key of D major. It consists of four systems of two staves each. The tempo and character are indicated as "Быстро, ловко" (Fast, nimbly). The first system begins with a forte (*f*) dynamic. The music features a variety of rhythmic patterns, including triplets and slurs. Fingerings are indicated by numbers 1-5 above or below notes. The second system continues the melodic and harmonic development. The third system includes a mezzo-piano (*mp*) dynamic marking. The fourth system concludes with a forte (*f*) dynamic marking. The score is characterized by its technical demands, including rapid passages and complex fingerings.

First system of musical notation (measures 1-4). The treble clef contains a melodic line with fingerings: 2, 1, 4, 1, 5, 1, 4, 2, 1, 2, 4, 2, 1, 2. The bass clef contains a supporting line with fingerings: 4, 3, 2, 1, 2, 2, 1, 2, 4, 3. A forte (*f*) dynamic marking is present in measure 2.

Second system of musical notation (measures 5-8). The treble clef contains a melodic line with fingerings: 4, 3, 1, 2, 1, 5, 1, 2, 3, 4, 1, 2, 3. The bass clef contains a supporting line with a piano (*p*) dynamic marking in measure 5.

Third system of musical notation (measures 9-12). The treble clef contains a melodic line with fingerings: 5, 1, 4, 2, 1, 4, 2, 2. The bass clef contains a supporting line with a mezzo-forte (*mf*) dynamic marking in measure 9.

Fourth system of musical notation (measures 13-16). The treble clef contains a melodic line with fingerings: 2, 1, 2, 3, 1, 5, 1, 2, 4, 3, 1, 5. The bass clef contains a supporting line with a 5 in measure 13.

Fifth system of musical notation (measures 17-20). The treble clef contains a melodic line. The bass clef contains a supporting line with a forte (*f*) dynamic marking in measure 17 and a crescendo (*cresc.*) marking in measure 19. The tempo marking *allarg.* (allargando) is placed above the final measure.

Маршеобразно

First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature. It contains a half note chord (F#4, A4) followed by a whole note chord (F#4, A4). The bass clef staff contains a half note chord (F#2, A2) followed by a whole note chord (F#2, A2). The dynamic marking *ff* is placed between the staves.

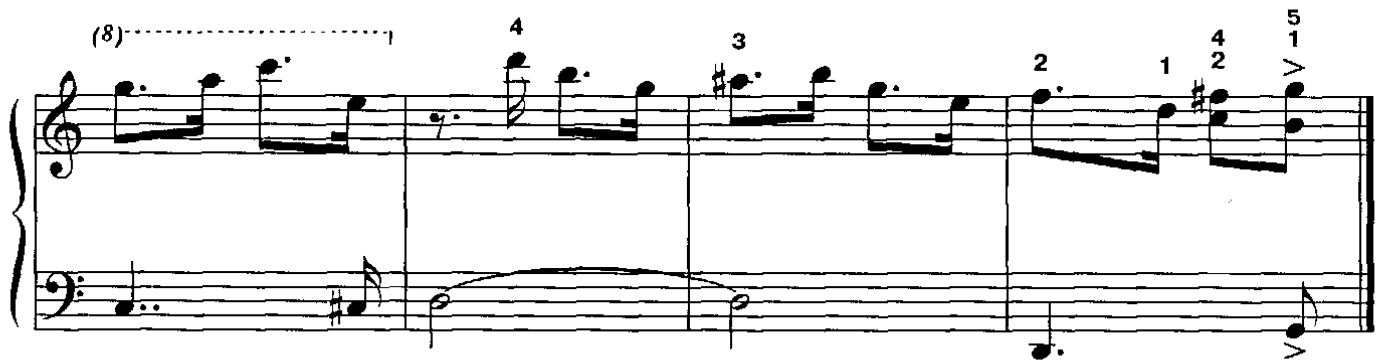
Second system of musical notation. The treble clef staff contains a series of eighth notes with fingerings: 1, 3, 5, 2, 1. The bass clef staff contains a series of eighth notes with fingerings: 2, 1.

Tempo I

Third system of musical notation. The treble clef staff contains a series of eighth notes with fingerings: 5, 4, 2, 1. The bass clef staff contains a series of eighth notes. The dynamic marking *meno f* is placed in the treble staff.

Fourth system of musical notation. The treble clef staff contains a series of eighth notes with fingerings: 4, 2, 1, 2, 3, 1, 5, 2. The bass clef staff contains a series of eighth notes. The dynamic marking *p* is placed in the treble staff.

Fifth system of musical notation. The treble clef staff contains a series of eighth notes with fingerings: 2, 3, 1, 1, 2, 4, 1, 2, 4, 1, 2, 5. The bass clef staff contains a series of eighth notes. The dynamic marking *mp* is placed in the treble staff, and *mf* is placed in the bass staff.

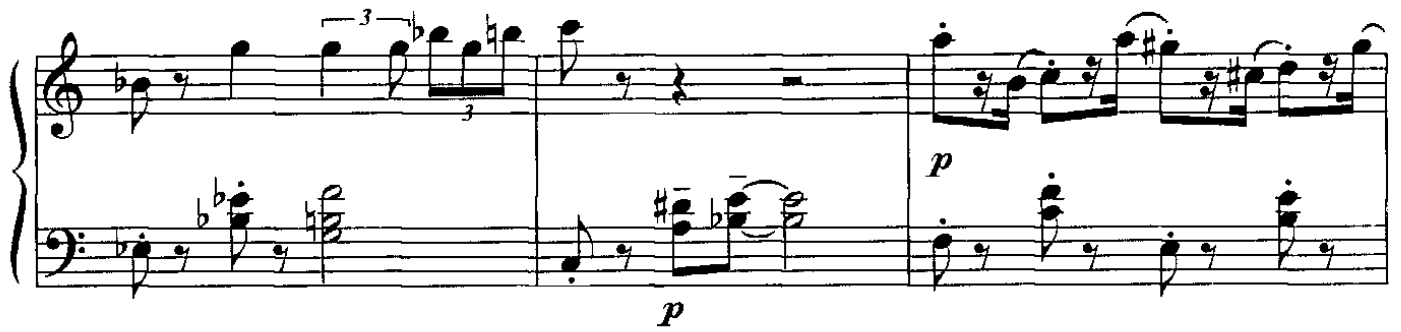


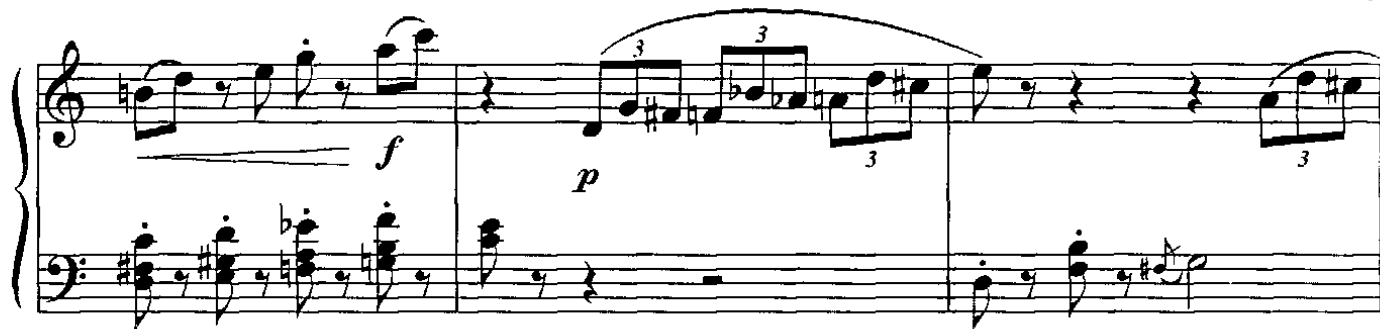
НЕТ ПРОБЛЕМ

В. ЖУРАВИЦКИЙ

Шутливо







First system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The bass clef staff features a series of chords. The system concludes with a piano (*p*) dynamic and a triplet of eighth notes in the treble staff.



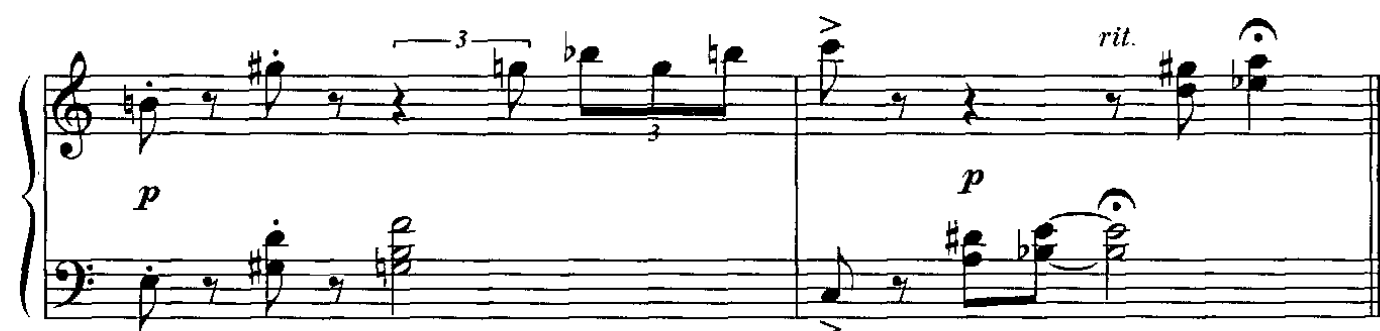
Second system of musical notation. The treble clef staff contains a triplet of eighth notes. The bass clef staff continues with chords. The system ends with a triplet of eighth notes in the treble staff.



Third system of musical notation. The treble clef staff features a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. The bass clef staff continues with chords. The system concludes with a triplet of eighth notes in the treble staff.



Fourth system of musical notation. The treble clef staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The bass clef staff features a piano (*p*) dynamic and a triplet of eighth notes. The system concludes with a triplet of eighth notes in the treble staff.



Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a triplet of eighth notes. The bass clef staff continues with chords. The system concludes with a piano (*p*) dynamic and a triplet of eighth notes in the treble staff, marked with a *rit.* (ritardando) instruction.

Просто, естественно

Ф-но I *pp* *p*

Ф-но II *pp* *mp*

a tempo *rit.*

a tempo *rit.*

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a quarter rest, followed by an eighth note C5, an eighth note D5, and a quarter note E5, all beamed together. The third measure has a half note F5, and the fourth measure has a half note G5. The lower staff is in bass clef and contains four measures of music. The first measure has a whole note chord of G2 and B2. The second measure has a whole note chord of C3 and E3. The third measure has a whole note chord of D3 and F3. The fourth measure has a whole note chord of E3 and G3.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a quarter rest, followed by an eighth note C5, an eighth note D5, and a quarter note E5, all beamed together. The third measure has a half note F5, and the fourth measure has a half note G5. The lower staff is in bass clef and contains four measures of music. The first measure has a whole note chord of G2 and B2. The second measure has a whole note chord of C3 and E3. The third measure has a whole note chord of D3 and F3. The fourth measure has a whole note chord of E3 and G3. The word "rit." is written above the fourth measure of the upper staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains four measures of music. The first measure has a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure has a quarter rest, followed by an eighth note C5, an eighth note D5, and a quarter note E5, all beamed together. The third measure has a half note F5, and the fourth measure has a half note G5. The lower staff is in bass clef and contains four measures of music. The first measure has a whole note chord of G2 and B2. The second measure has a whole note chord of C3 and E3. The third measure has a whole note chord of D3 and F3. The fourth measure has a whole note chord of E3 and G3. The word "a tempo" is written above the first measure of the upper staff, and the word "mp" is written above the first measure of the lower staff.

8-----

rit.

8-----

rit.

This system contains the first four measures of the piece. The piano part features a complex texture with multiple voices in both hands. The right hand has a melodic line with a trill in measure 1, while the left hand provides harmonic support with chords and moving lines. A first ending bracket labeled '8-----' spans measures 1 and 2. A 'rit.' (ritardando) marking is placed above the staff in measure 3. A second ending bracket labeled '8-----' spans measures 3 and 4, also marked with 'rit.'.

a tempo

p

a tempo

p

This system contains measures 5 through 8. The tempo is marked 'a tempo' at the beginning of measure 5. The piano part continues with a steady accompaniment in the left hand and a more active melody in the right hand. A piano dynamic marking '*p*' is indicated in measure 6. The system concludes with measure 8, which features a sustained chord in the right hand.

This system contains measures 9 through 12. The piano part maintains its accompanimental role, with the right hand continuing its melodic development. The system ends with measure 12, which features a sustained chord in the right hand.

smorz.

smorz.

РЕГТАЙМ *

В. ЖУРАВИЦКИЙ

Бурно, сильно

I
партия

f

5 2 1 4

1 3 2 1 2

II
партия


mf

*) Эту пьесу можно исполнять как на одном, так и на двух фортепиано.

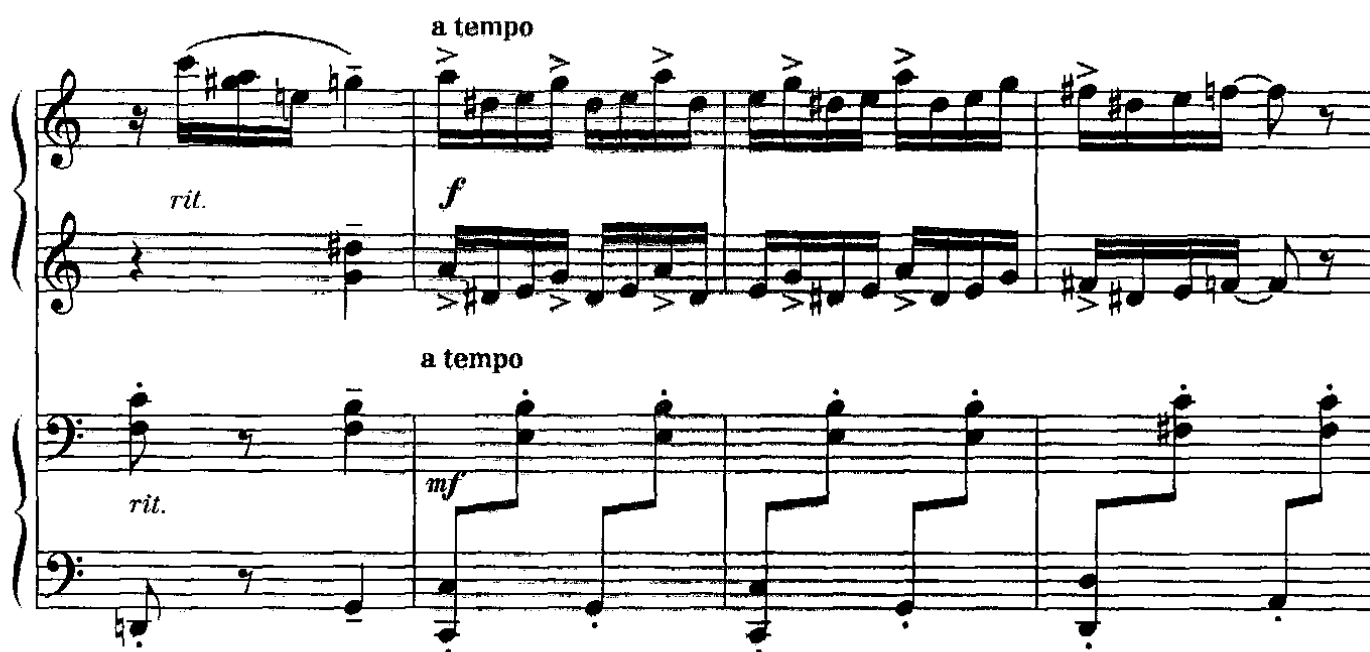
First system of musical notation, measures 1-4. The system consists of two grand staves (treble and bass clef). The right-hand staff (treble clef) contains a melody with eighth and sixteenth notes, featuring dynamic markings *sf*, *mp*, and *f*. Above the staff, fingerings 4 and 5 are indicated for the right hand. The left-hand staff (bass clef) contains a bass line with eighth and sixteenth notes, featuring dynamic markings *sf*, *mf*, and *f*. The key signature has one flat (B-flat).

Second system of musical notation, measures 5-8. The system consists of two grand staves. The right-hand staff (treble clef) contains a melody with eighth and sixteenth notes, featuring dynamic markings *p*, *f*, and *p*. Above the staff, fingerings 4 and 5 are indicated for the right hand. The left-hand staff (bass clef) contains a bass line with eighth and sixteenth notes, featuring dynamic markings *p*, *f*, and *p*. The key signature has one flat (B-flat).

Third system of musical notation, measures 9-12. The system consists of two grand staves. The right-hand staff (treble clef) contains a melody with eighth and sixteenth notes, featuring dynamic markings *f*, *p*, and *mf*. The left-hand staff (bass clef) contains a bass line with eighth and sixteenth notes, featuring dynamic markings *f* and *mf*. The key signature has one flat (B-flat).



First system of musical notation. It consists of two grand staves (treble and bass clef). The top staff has a treble clef and contains several measures of music with notes and rests. The bottom staff has a bass clef and contains similar musical notation. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also accents (>) over some notes.



Second system of musical notation. It consists of two grand staves. The top staff has a treble clef and contains musical notation with a *rit.* (ritardando) marking. The bottom staff has a bass clef and contains musical notation with a *rit.* marking. Dynamics include *f* (forte) and *mf* (mezzo-forte). The tempo marking *a tempo* appears above the top staff.



Third system of musical notation. It consists of two grand staves. The top staff has a treble clef and contains musical notation with dynamics *sf* (sforzando) and *mp* (mezzo-piano). The bottom staff has a bass clef and contains musical notation with dynamics *sf* and *mp*. There are also accents (>) over some notes.

First system of musical notation, measures 1-4. The score is for piano and features a treble and bass staff. The key signature has one sharp (F#) and one flat (Bb). The time signature is 3/4. The first two measures are marked *f* (forte) and the last two are marked *p* (piano). The melody in the treble staff is characterized by eighth-note patterns with accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, measures 5-8. The score continues with the same instrumentation and key signature. The third measure is marked *meno f* (meno forte). The musical texture remains consistent with the first system, featuring melodic lines in the treble and bass staves.

Ласково

Third system of musical notation, measures 9-12, marked *Ласково* (Lascivo). The score continues with the same instrumentation and key signature. The tempo or mood is indicated by the word *Ласково*. The first two measures are marked *p* (piano) and the last two are marked *f* (forte). The musical texture remains consistent with the previous systems, featuring melodic lines in the treble and bass staves.

First system of music, measures 1-4. The score is written for piano with treble and bass staves. Measures 1-2 contain eighth-note patterns in both hands. Measures 3-4 feature a crescendo starting at a mezzo-piano (*mp*) dynamic, with sustained chords in the bass and moving lines in the treble.

Second system of music, measures 5-8. Measures 5-6 are marked *f* (forte) and contain rapid sixteenth-note passages in both hands. Measures 7-8 are marked *p* (piano) and feature sustained chords in the bass and descending lines in the treble.

Third system of music, measures 9-12. Measures 9-10 contain eighth-note patterns in both hands. Measures 11-12 feature a crescendo starting at a mezzo-piano (*mp*) dynamic, with sustained chords in the bass and moving lines in the treble.

Tempo I

The musical score is written for piano and consists of three systems of staves. The first system has two staves (treble and bass clef) with a brace on the left. The second system also has two staves. The third system has two staves. The score includes various dynamics and markings:

- First System:**
 - Staff 1 (Treble): *mf* (first measure), *rit.* (second measure), *f* (third measure).
 - Staff 2 (Bass): *mf* (first measure), *rit.* (second measure), *mf* (third measure).
- Second System:**
 - Staff 1 (Treble): *sf* (third measure), *mp* (fourth measure).
 - Staff 2 (Bass): *sf* (third measure), *mp* (fourth measure).
- Third System:**
 - Staff 1 (Treble): *f* (second measure), *p* (fourth measure).
 - Staff 2 (Bass): *f* (second measure), *p* (fourth measure).

The score includes various musical notations such as notes, rests, and accidentals. There are also slurs and phrasing marks. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4.

First system of musical notation, measures 1-4. The system consists of two grand staves (treble and bass clef). Measures 1 and 2 are marked *f* (forte) in the treble and *p* (piano) in the bass. Measures 3 and 4 are marked *f* in the treble and *p* in the bass. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and various accidentals (sharps, flats, naturals).

Second system of musical notation, measures 5-8. Measures 5 and 6 are marked *mf* (mezzo-forte) in the treble and *p* in the bass. Measures 7 and 8 are marked *p* in the treble and *mf* in the bass. The musical texture continues with intricate rhythmic figures and dynamic contrasts.

Third system of musical notation, measures 9-12. Measures 9 and 10 are marked *mf* in the treble and *p* in the bass. Measures 11 and 12 are marked *f* in the treble and *mf* in the bass. The system includes tempo markings: *rit.* (ritardando) above measures 11 and 12, and *a tempo* above measures 13 and 14. The music concludes with a final flourish in the treble and a sustained bass line.

First system of musical notation, measures 1-4. The system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) are grouped by a brace on the left. The music features a complex rhythmic pattern with many accents (>) and dynamic markings. The first measure has a forte (f) dynamic. The second measure has a fortissimo (sf) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a fortissimo (sf) dynamic.

Second system of musical notation, measures 5-8. The system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) are grouped by a brace on the left. The music features a complex rhythmic pattern with many accents (>) and dynamic markings. The first measure has a mezzo-piano (mp) dynamic. The second measure has a forte (f) dynamic. The third measure has a forte (f) dynamic. The fourth measure has a forte (f) dynamic.

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Third system of musical notation, measures 9-12. The system consists of four staves. The top two staves (treble clef) and the bottom two staves (bass clef) are grouped by a brace on the left. The music features a complex rhythmic pattern with many accents (>) and dynamic markings. The first measure has a fortissimo (ff) dynamic. The second measure has a fortissimo (ff) dynamic. The third measure has a fortissimo (ff) dynamic. The fourth measure has a fortissimo (ff) dynamic.

*) Хлопок в ладоши.

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